THE REAL GHOSTBUSTERS

"APOCALYPSE -- WHAT, NOW?"

(SCRIPT)

Written by

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DIC ENTERPRISES, INC.

THE REAL GHOSTBUSTERS
"APOCALYPSE -- WHAT, NOW?"

ACT ONE

FADE IN:

EXT. MONASTERY IN GREECE - LONG SHOT

A Greek orthodox monastery perched on the sheer cliffs of a towering mountain. We hear the DISTANT SOUND OF GUNFIRE, and the CRASH of a battering ram against a heavy wooden gate, and:

BANDITS (OS)
(DISTANT SHOUTS AND YELLS)

as we superimpose: "GREECE 1684." We hear a distant cry:

MONK (OS)
Bandits! Bandits!

And we add below the first superimpose: "MAY 10."

EXT. MONASTERY - HIGH ANGLE ON GATE

as a group of BANDITS carrying a battering ram rush toward the gate and CRASH the end of the heavy ram into the gate. (The Bandits are a motley-looking bunch with beards and mustaches, piratical sashes and scarves, and a mixture of Turkish clothes and Greek folk costume.)

BANDITS
(ASSORTED GRUNTS)

More GUNSHOTS OS. The gate still holds. The Bandits back up, then rush forward again.

INT. MONASTERY - COURTYARD - ANGLE ON GATE

as the battering ram CRASHES into it OS and the gate bursts open -- and the Bandits with the ram careen through the gate and all fall down in a heap.

BANDITS (CONT)
(OOF! -- AND SIMILAR NOISES)

DOWN A CORRIDOR - ON A MONK

dressed in traditional plain brown robes, as he runs down the corridor TOWARD THE CAMERA, panic-stricken.

MONK
Bandits!

INT. MONASTERY - ABBOT'S ROOM - ANGLE ON THE ABBOT

The ABBOT is a venerable old monk, with long white hair and a flowing white beard -- he lowers a heavy wooden bar over the door. PAN WITH HIM as he hurries across the room to a jeweled cask -- about the size of a bread box -- atop an ornately carved table. A YOUNG MONK -- fresh-faced and beardless -- stands near the table, watching him. (SHOUTING and GUNSHOTS continue in the background throughout the scene.)

ABBOT
This is our greatest treasure.

ON TABLE, ABBOT - MEDIUM CLOSE

The Abbot opens the cask and takes out an ancient leather-bound volume, sealed in red wax, and decorated on its front cover with a Byzantine-style painting of an incredibly ugly man with a golden halo around his head.

ABBOT (CONT)
The Codex of Saint Theophilus.

We briefly hear an ANGELIC CHORUS. The Abbot looks around, glancing up, as if trying to find out where the chorus was coming from. PULL BACK as the Young Monk steps INTO FRAME. The Abbot reverently hands him the book.

ABBOT (CONT)
It must never fall into the hands of unbelievers.

ANGLE - ABBOT AND YOUNG MONK

as they hurry toward a window. The Abbot has his hand on the Young Monk's back, encouraging him -- and pushing him along.

ABBOT (CONT)
And the seal must never be broken.

EXT./INT. ANGLE ON WINDOW

A rope hangs out the window, and the Young Monk is perched on the window sill, about to climb down the rope. The Codex of Saint Theophilus is strapped to his back, with a rope belt. The Abbot stands in the window.

ABBOT (CONT)
May the Lord --

There's a HUGE CRASH against the door -- the Bandits trying to get in. The Abbot waves the Young Monk away.

ABBOT (CONT)
-- well, you know.

YOUNG MONK
Amen.

He climbs down the rope, hand over hand, OUT OF FRAME. The Abbot leans out the window, looking down at him. MORE CRASHING against the door OS.

ABBOT
Remember, my son! The fate of the world depends on you!

YOUNG MONK (OS)
Do not worry, father! I shall not --
(as he falls)
-- faaaaaaaaaaaaaaaaaiiiil!

The Abbot shakes his head ruefully.

ABBOT
Should've used a longer rope.

DISSOLVE TO:

EXT. NEW YORK: THE PRESENT - AUCTION HOUSE - CLOSE ON SIGN

above the door, PANNING ACROSS AND DOWN the discreet, engraved plaque of "NORTHEBY'S" to a smaller sign: "RARE BOOK AUCTION."

AUCTIONEER (VO)
Sold -- for three hundred and fifty dollars.

INT. AUCTION SALON - HIGH ANGLE ON SEATED CROWD

CONTINUING PAN and PUSHING IN on VENKMAN and STANTZ seated in the front row, directly in front of the AUCTIONEER -- a snooty-looking man in a suit and tie. Venkman is looking around, bored; Stantz carefully studies the auction catalogue.

AUCTIONEER (CONT)
Our next volume is an extremely interesting one.

ANGLE - VENKMAN AND STANTZ

VENKMAN
Do they sell popcorn at these things?

STANTZ
No, but they do have a copy of Benz and Franck's "The Ectoplasmic Gourmet."

VENKMAN
Yum yum.

STANTZ
It comes up later.

CLOSE - VENKMAN

VENKMAN
I bet.

ANGLE - AUCTIONEER AND VENKMAN

as he holds up the book from the monastery, the Codex of Saint Theophilus.

AUCTIONEER
A very old, sealed manuscript, with an illuminated cover --

The Auctioneer blows a cloud of dust off the book -- and right into Venkman's face.

AUCTIONEER (CONT)
-- believed to be Saint Theophilus.

TWO-SHOT - VENKMAN AND STANTZ

Venkman waves away a cloud of dust hanging in the air around him.

VENKMAN
(coughing)
That's "the awfullest" looking saint I ever saw.

His nose begins to twitch in the beginnings of a sneeze.

WIDE - AUCTIONEER AND CROWD

AUCTIONEER
We'll begin the bidding at one hundred dollars.

CLOSE - MAN WEARING HAT

as he lifts the hat slightly and puts it back on his head.

AUCTIONEER (OS CONT)
I have one hundred. Do I hear two hundred?

CLOSE - MAN WITH ARMS FOLDED

as he discreetly lifts one finger and waggles it.

AUCTIONEER (OS CONT)
Two hundred. Do I hear three?

CLOSE - VENKMAN

fighting the impending sneeze, he suddenly jerks his head back -- and the Auctioneer responds with:

AUCTIONEER (OS CONT)
Three hundred. Will anyone go four?

Venkman puts his finger under his twitching nose.

AUCTIONEER (OS CONT)
Four hundred.

TWO-SHOT - VENKMAN AND STANTZ

Venkman takes the finger from under his nose, but his voice still sounds "stuffy" with the impending sneeze.

VENKMAN
Some jerk must really want that book.

ANGLE - AUCTIONEER

AUCTIONEER
Do I hear five hundred dollars?

CLOSE - VENKMAN

Suddenly a new fit of sneezing threatens, and he grabs his nose between his fingers.

AUCTIONEER (OS CONT)
Five hundred.

Venkman face TURNS RED as he holds his breath and jerks his head back quickly three times, each time about to sneeze -- and each time the Auctioneer quickly responds:

AUCTIONEER (OS CONT)
Six hundred... Seven hundred...
Eight.

TIGHT ANGLE - AUCTIONEER

AUCTIONEER (CONT)
Nine. One thousand dollars.

Finally Venkman sneezes OS --

VENKMAN (OS)
(TREMENDOUS SNEEZE)

-- and the Auctioneer's hair and tie blow backwards in the sudden gust of air.

ANGLE - VENKMAN AND STANTZ

Stantz glances over at Venkman, who has collapsed in his chair.

AUCTIONEER (OS)
Sold to the gentleman in the first row for one thousand dollars!

STANTZ
Gesundheit.

DISSOLVE TO:

INT. AUCTION SALON (LATER) - ANGLE ON VENKMAN, STANTZ, AND AUCTIONEER

The auction is over, and the rows of seats in the background are empty. Venkman is holding the Codez of Saint Theophilus in his hands -- and looking at it in disbelief. Stantz is very annoyed.

VENKMAN
Couldn't I just wait and see the movie?

AUCTIONEER
I'm afraid all sales are final. Perhaps if you brought the book to the next auction, we could sell it for you.

TWO-SHOT - VENKMAN AND STANTZ

STANTZ
We'll be here.

VENKMAN
I'll bring the sneezing powder.

CUT TO:

INT. GHOSTBUSTERS HEADQUARTERS - PANNING

from JANINE, sitting at her desk reading a paperback romance, across the lobby to SPENGLER, sitting on the floor with odds and ends of electronic gear spread all around him and a strange-looking electronic apparatus in front of him -- a new piece of ghostbusting equipment he's working on. ZEDDMORE steps INTO FRAME, his hands in his pockets, looking down at Spengler.

ZEDDMORE
What's that you're working on, Egon?

SPENGLER
It's a new idea -- an ectoplasmic disintegrator.

TIGHT ANGLE - SPENGLER

SPENGLER (CONT)
If I can just adjust the ion fire rate...

EXTREME CLOSE ON ION CONTROL

as Spengler turns the knob and pushes a lever up.

ANGLE - SPENGLER AND ZEDDMORE

We hear a RISING ELECTRONIC TWEET as the new piece of equipment begins to GLOW -- and then with a POP turns to ash and quietly crumbles, sifting down to the floor.

ZEDDMORE
(admiringly)
Man, when it disintegrates -- it
disintegrates.

CLOSE - SPENGLER

with a thoughtful expression.

SPENGLER
Too many ions in the fire.

ANGLE - DOOR

as it flies open with a BANG and Stantz stalks in angrily, followed by Venkman, carrying the book. PAN with Stantz and Venkman as they walk across the room past Spengler and Zeddmore.

SPENGLER
Hey, Ray, did you get the Benz and --

STANTZ
No.

ANGLE - VENKMAN AND STANTZ

STANTZ (CONT)
Sneezy here spent all our money.

He walks OUT OF FRAME.

VENKMAN
Mister Sneezy to you.

ANGLE - STANTZ

as he walks through a door into another room.

STANTZ
Blow it out your nose.

CLOSE - VENKMAN

VENKMAN
Come on, Ray -- it's only money!
(looks puzzled)
I wonder what that means...

ANGLE - ZEDDMORE, VENKMAN, SPENGLER

ZEDDMORE
Somebody dripped wax all over your book.

ANGLE - VENKMAN

as he wanders toward Janine's desk, picking at the wax seal, trying to open the book.

VENKMAN
Maybe they liked to read by candlelight.

JANINE
How romantic! It's like that novel I read, "Passion's Pen-Pal."

TIGHTER ANGLE - JANINE

JANINE (CONT)
There was this poor but beautiful shepherdess who was in love with this duke.

ANGLE - VENKMAN AND JANINE

as Janine rambles on, Venkman looks away, AT THE CAMERA, as if appealing for help.

JANINE (CONT)
Only the duke didn't want to be a duke, he wanted to be a poet.

Venkman sets the book on Janine's desk and walks OUT OF FRAME.

VENKMAN
That's great, Janine.
(CONTINUES OS)
Why don't you -- answer the phone, or something.

JANINE
(petulantly)
It isn't ringing.

Suddenly the telephone on the desk RINGS.

TIGHT ANGLE - JANINE

JANINE
(suspiciously)
How did he do that?

She picks up the telephone receiver.

JANINE (CONT)
Ghostbusters -- what do you want?
(listens)
Yeah -- uh-huh -- shrieks and moans?
Howling? They'll be right over.

She hangs up the phone.

WIDE - JANINE, VENKMAN, SPENGLER, ZEDDMORE

JANINE (CONT)
Somebody's got a ghost up their chimney.

ANGLE ON DOOR

as Stantz sticks his head into the room.

STANTZ
A ghost up their what?

ANGLE - VENKMAN, SPENGLER, ZEDDMORE

They all turn and look at Stantz OS.

VENKMAN, SPENGLER, ZEDDMORE
(in unison)
Their chimney.

ANGLE - STANTZ

stepping excitedly into the room.

STANTZ
Gosh -- do you think this might be
related to the haunted Franklin
stove incident of 1847?

CLOSE - VENKMAN

VENKMAN
Hey, this is America, Ray.
Anything's possible.

EXT. GHOSTBUSTERS HEADQUARTERS - ANGLE ON GARAGE - PANNING

as ECTO-1 ROARS out of the converted firehouse, LIGHTS BLAZING and SIRENS BLARING, and speeds down the street.

Cars take to the sidewalks to get out of its way. Ecto-1 SKIDS around a corner and ROARS out of sight.

INT. GHOSTBUSTERS HEADQUARTERS - ON JANINE

JANINE
I thought they'd never leave.

She pulls a brown paper bag out of a desk drawer.

JANINE (CONT)
Now I can have lunch.

ANGLE - JANINE

as she pokes around in her desk, searching.

JANINE (CONT)
Oh, great -- now I can't find my book.

OVER JANINE'S SHOULDER

as she reaches for Venkman's book on the edge of her desk.

JANINE (CONT)
I guess this will have to do.

CUT TO:

EXT. PARK - PANNING

with Janine as she walks through the park, holding her lunch bag in one hand and Venkman's book in the other. She sits down on a park bench in front of four statues of Civil War generals on horseback. (She's facing away from the statues.)

CLOSER - ON JANINE

She pulls a sandwich out of the bag and starts eating, then lays Venkman's book in her lap.

JANINE (CONT)
I wonder how you're supposed to get this thing open?

CLOSE ON BOOK

as she breaks the wax seal.

JANINE (CONT)
Uggh -- what a mess!

LIGHTNING FLASHES and THUNDER RUMBLES.

ANGLE - JANINE

as she looks up at the sky, where an ominous SWIRLING DARK CLOUD has begun to spread over the park.

JANINE (CONT)
Wouldn't you know it -- always on my lunch hour!

She opens an umbrella and huddles beneath it, looking at the book.

ON BOOK - OVER JANINE'S SHOULDER

Janine opens the cover, and we see that the book is written in Greek. More THUNDER AND LIGHTNING.

JANINE (CONT)
Oh, brother! I wonder if there are any pictures?

WIDE - JANINE AND STATUES

as she flips through the pages. Overhead, the sky is much DARKER. FOUR JAGGED BOLTS OF LIGHTNING streak down INTO FRAME and strike the statues, as THUNDER CRACKS.

HIGH ANGLE - STATUES AND JANINE - FROM BEHIND

The statues begin to GLOW, and the stone CRACKS AND CRUMBLES.

JANINE (CONT)
I wouldn't even put this on my coffee table.

LOW ANGLE - 1ST STATUE

We see the four statues one after the other, as the cracked stone CRUMBLES AND FALLS AWAY to reveal strange ghostly figures inside, in the same poses as the statues: the Four Horsemen of the Apocalypse, made of ectoplasm, carrying swords, and looking like something out of a Durer engraving. The first Horsemen is WAR, an armored knight on a reddish horse.

LOW ANGLE - 2ND STATUE

The second Horseman is FAMINE, an incredibly emaciated figure with a pair of scales in one hand, and mounted on a black horse.

LOW ANGLE - 3RD STATUE

Next is PESTILENCE, wrapped in dirty, tattered bandages and mounted on a sickly yellow horse.

LOW ANGLE - 4TH STATUE

Last is DEATH, a skeleton in a black hooded robe, on a pale, bony horse. Instead of a sword, Death carries a sickle.

WIDE - JANINE AND HORSEMEN

with more LIGHTNING AND THUNDER in the background. Suddenly, with a --

HORSEMEN
(GHOSTLY SCREAM)

-- the Horsemen take off, swooping down right over Janine's head and OVER THE CAMERA and OUT OF FRAME.

ANGLE - JANINE

sitting on the bench, with the scorched skeleton of her umbrella pointing after the Horsemen, as if turned inside out by a strong wind. A BEAT, and then the umbrella droops to the ground.

JANINE
Maybe I'll skip lunch today.

CUT TO:

EXT. NEW YORK STREET (UNNATURAL DARKNESS) - INSIDE ECTO-1 - ON VENKMAN

sitting behind the wheel.

VENKMAN
So -- at least you got the cat out of the chimney.

ON STANTZ

sitting beside Venkman, and covered from head to toe in soot.

STANTZ
I don't want to talk about it.

OVER THEIR SHOULDERS - ON THE WINDSHIELD

Suddenly a TORRENT OF FROGS begins to beat against the windshield.

ANGLE - WINDSHIELD

as Venkman leans INTO FRAME, peering closely at the windshield, as more frogs bounce off it.

VENKMAN
Anybody see the weather report this morning?

OUTSIDE - ANGLE ON ECTO-1

with the frogs still falling. The windshield wipers come on.

INSIDE ECTO-1 - ON GHOSTBUSTERS

Zeddmore and Spengler are sitting in the back seat.

SPENGLER
This is not typical New York weather.

THROUGH WINDSHIELD - ON HOOD OF ECTO-1

A frog lands just the other side of the flapping windshield wipers, and CROAKS LOUDLY.

ON GHOSTBUSTERS

VENKMAN
At least it's not raining cats and dogs.

OUTSIDE - LOW ANGLE ON HORSEMEN - PANNING

with them as they dive past the roof of Ecto-1.

HORSEMEN
(GHASTLY SHRIEKS)

ANGLE - ECTO-1 - ZEDDMORE'S WINDOW

as he leans out the window.

ZEDDMORE
Yeah, but look out for flying horses!

INSIDE ECTO-1 - ANGLE ON SPENGLER

SPENGLER
An equestrian manifestation!

OUTSIDE - LOW ANGLE ON HORSEMEN - GHOSTBUSTERS' POV

We see the Horsemen flying away down the street.

STANTZ (OS)
It's round-up time, pardners!

ANGLE ON ECTO-1 - FAVORING VENKMAN

VENKMAN
(flatly)
Yippee-tie-yie-yay.

He stomps on the gas and Ecto-1 ROARS OUT OF FRAME.

ANGLE - ECTO-1 - PANNING

as it skids to a halt and the Ghostbusters pile out, particle throwers ready.

LOW ANGLE - HORSEMEN - PANNING

with them as they turn and dive AT THE CAMERA to make another pass on the Ghostbusters.

ANGLE - GHOSTBUSTERS

STANTZ
Here they come!

All four Ghostbusters FIRE.

ANGLE - HORSEMEN - PANNING

with them as the PARTICLE BEAMS BLAZE INTO FRAME, and the Horsemen bank away from the blast.

HORSEMEN
(GHOSTLY WAILS)

ANGLE - BOUTIQUE

An expensive clothing store named "REVELATIONS" -- as the Horsemen CRASH through the display window and fly inside.

BOUTIQUE CUSTOMERS (OS)
(TERRIFIED SCREAMS)

INT. BOUTIQUE - ON REVOLVING DOOR

as the Ghostbusters come in through the revolving door. The boutique is ultra-chic, all New Wave and "Miami Vice." Mannequins with punk haircuts wear outlandish women's clothing.

STANTZ
We'd better split up.

VENKMAN
I'll take lingerie.

ANGLE - SPENGLER AND VENKMAN - PANNING

as they walk past displays of clothing, with Spengler studying a PKE meter.

SPENGLER
This way.

VENKMAN
I'm right behind you.

ANGLE - STANTZ AND ZEDDMORE

standing in front of a curtained dressing room booth, with their particle throwers ready. Stantz reaches out carefully -- and jerks the curtain open.

WOMAN CUSTOMER (OS)
(SHRILL SCREAM)

STANTZ
Excuse me, ma'am.

He quickly closes the curtain. He turns and looks at Zeddmore, and motions with his head to follow him. Both of them walk OUT OF FRAME.

ANGLE - STANTZ AND ZEDDMORE - PANNING

with them as they walk past a row of curtained dressing room booths -- we can see four horses' hooves showing below the curtain in one of the booths. Stantz and Zeddmore stop, then slowly look back.

ANGLE - SPENGLER AND VENKMAN

at the entrance to an aisle. We hear SHATTERING MANNEQUINS OS. Spengler gestures toward the aisle: the sound's coming from in there. Venkman glances behind him. Then they both quickly move into the aisle.

DOWN THE AISLE - ON DEATH - FROM BEHIND

swinging his sickle and cutting mannequins in half. Suddenly Death looks over its shoulder, and we see its skeleton face.

CLOSE - VENKMAN

as he makes a disgusted face.

VENKMAN
Ugggh -- you look like death.

ANGLE - SPENGLER AND VENKMAN

as they FIRE their particle throwers.

ANGLE - STANTZ AND ZEDDMORE

as they FIRE their particle throwers into the dressing room booths.

WIDE - BOUTIQUE

Death flies up from one side of the room, and the other three Horsemen from the other, with the Ghostbusters' PARTICLE BEAMS crackling right behind them, following them. PAN WITH the Horsemen as they meet and dive toward the revolving door.

ANGLE - REVOLVING DOOR

as the Horsemen fly into the revolving door -- and get caught in it, whirling around, a BLUR of color. Stantz runs INTO FRAME and sets a ghost trap down right beside the door, then turns and runs back OUT OF FRAME. The Horsemen still WHIRL inside the door.

ZEDDMORE (OS)
Now?

STANTZ (OS)
Now.

The doors open, and the Horsemen are SUCKED out of the door and into the trap, in a single stream of ectoplasm.

ANGLE - GHOSTBUSTERS

as they walk up to the trap, and Stantz picks it up.

STANTZ (CONT)
Well, that was incredibly easy.

CUT TO:

EXT. NEW YORK STREET (UNNATURAL DARKNESS) - INSIDE ECTO-1 - TIGHT ANGLE ON BACK SEAT

as the ghost trap is tossed INTO FRAME onto the back seat.

OUTSIDE - ANGLE ON ECTO-1 - GHOSTBUSTERS INSIDE

with Venkman driving, Stantz beside him, and Spengler and Zeddmore in the back seat with the ghost trap between them. Venkman STARTS THE ENGINE.

SPENGLER
I wish I knew the identity of these spirits.

Ecto-1 drives OUT OF FRAME.

INSIDE ECTO-1 - ON STANTZ

STANTZ
Probably just inter-dimensional saddle tramps.

ANGLE - SPENGLER AND GHOST TRAP

SPENGLER
We' d better look them up in
"Tobin's Spirit Guide."

The ghost trap begins to GLOW.

ON SPENGLER, TRAP, ZEDDMORE

Spengler and Zeddmore look at the GLOWING trap in alarm, as it begins to SHAKE AND RATTLE.

ZEDDMORE
(nervously)
Got a copy in the car?

Suddenly the doors of the trap POP open, and a shaft of BLINDING WHITE LIGHT shoots out.

ON GHOSTBUSTERS - FAVORING VENKMAN

as the BLINDING GLARE fills the car, and Venkman squints and shields his eyes with his hand.

VENKMAN
Hey -- don't turn on the light while
I'm driving.

TIGHT ON GHOST TRAP

Suddenly the ghosts of the Horsemen shoot out of the trap, expanding as they emerge, like water out of a spray nozzle.

HORSEMEN
(DIABOLICAL SHRIEKS)

OUTSIDE - ANGLE ON ECTO-1 - PANNING

with it, as it fishtails back and forth, out of control, while a BLINDING LIGHT glares through its windows --

GHOSTBUSTERS
(CRIES OF FEAR AND SURPRISE)

-- and we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. NEW YORK STREET (UNNATURAL DARKNESS) - ANGLE ON ECTO-1 - PANNING

with it as it swerves down the street, out of control, with a BLINDING LIGHT shotting out through its windows.

GHOSTBUSTERS
(CRIES OF FEAR)

INSIDE ECTO-1 - TIGHT ON GHOST TRAP

The ghosts of the Horsemen continue shooting out of the trap, expanding as they emerge.

HORSEMEN
(DIABOLICAL SHRIEKS)

OUTSIDE - ANGLE ON ECTO-1 - PANNING

as it continues to fishtail back and forth down the street, filled with BLINDING LIGHT.

VENKMAN
Hey -- quit pushing against the seat!

Suddenly an EXPLOSION inside Ecto-1 BLOWS OUT all the glass at once --

ANOTHER ANGLE - ECTO-1

-- and it SKIDS sideways and stops, as the four Horsemen fly out through the broken windows, one on each side of the car. PAN UP with them as they fly up into a DARK AND THREATENING SKY and vanish into the clouds with a GIGANTIC CLAP OF THUNDER.

INSIDE ECTO-1 - CLOSE ON VENKMAN

covered with slime.

VENKMAN (CONT)
Now that's what I call an exit.

CUT TO:

EXT. GHOSTBUSTERS HEADQUARTERS (UNNATURAL DARKNESS) - WIDE

Ecto-1 drives INTO FRAME, nearly destroyed -- windows broken, tires flat, roof scorched, muffler DRAGGING THE GROUND, and SPRINGS SQUEAKING -- and stops in front of the garage door.

ANGLE - ECTO-1

as Venkman opens his door, and ectoplasmic slime GLOPS out.

VENKMAN (CONT)
Maybe we ought to run through the car wash.

INT. GHOSTBUSTER HEADQUARTERS - LOBBY - ANGLE ON JANINE

sitting at her desk, talking rapidly over the telephone, as "hold" lights BLINK AND FLASH like a Christmas tree. (The Codex of Saint Theophilus is lying on the desk, the seal broken.)

JANINE
Ghostbusters, will you hold...
Ghostbusters, hold please...
Ghostbusters, hold... Ghost-- I know you're holding, Mr. President. Hold longer... Ghostbusters --

ANGLE - JANINE AND FRONT DOOR

as the four slimy, bedraggled Ghostbusters come into the room.

JANINE (CONT)
Where have you guys been?

CLOSE - VENKMAN

with his slimed hair in silly-looking swirls and horns.

VENKMAN
Fishing. You don't want to hear about the one that got away.

ANGLE - JANINE

JANINE
I'm getting calls from all over the world. And we don't even have a toll free number!

TWO-SHOT - STANTZ AND SPENGLER

as Spengler takes off his slimy glasses to clean them.

STANTZ
Well, you can't keep a good ghost down.

Spengler pulls out a handkerchief to wipe his glasses -- but the handkerchief is dripping with slime.

ANGLE - ZEDDMORE

as he bends down and turns on the television: we see a "SPECIAL REPORT" announcement.

ZEDDMORE
Hey, guys, look at this.

WIDE - GHOSTBUSTERS AND JANINE

They gather around the television set.

ANNOUNCER (VO)
We interrupt our regularly scheduled program in order to bring you the following special report --

CLOSE ON TELEVISION SCREEN

as the "SPECIAL REPORT" fades and is replaced by a view of the Capitol, with dark clouds behind it, and LIGHTNING FLASHING.

ANNOUNCER (CONT VO)
-- "War, Famine, and Pestilence: What Next?" But first a word from our sponsor.

The picture fades to a CLOSE-UP of a STAY PUFT marshmallow package with a miniature Stay Puft Marshmallow Man beside it and a BOUNCY MUSIC JINGLE begins.

ANGLE - STANTZ

STANTZ
War, Famine, and Pestilence -- that rings a bell.

The doorbell RINGS. Stantz looks OS.

CLOSE - JANINE

JANINE
Why can't I do that?

ANGLE - DOOR

as Zeddmore opens the door, revealing FATHER YANOS, a dark, mysterious figure in a trenchcoat, bearded, with a hat pulled down over his eyes, a suitcase in his hand, and fog swirling around him. We hear a brief snatch of "Tubular Bells" -- the theme from "The Exorcist."

ON YANOS - ZEDDMORE'S POV

YANOS
I have come for the book.

ANGLE - ZEDDMORE, VENKMAN, YANOS

as Zeddmore looks back at Venkman.

ZEDDMORE
It's for you.

Yanos steps into the room. Zeddmore and Venkman nervously step aside to make way for Yanos as he walks past them.

VENKMAN
You're with the paper drive, right?

YANOS
My name is Father Yanos --

ANGLE - YANOS AND JANINE

Yanos points to the icon on the front of the book.

YANOS (CONT)
-- from the Monastery of Saint Theophilus.

CLOSE - VENKMAN

VENKMAN
I already did that joke.

ANGLE - YANOS

as he lays his hand reverently on the book.

YANOS
A thousand years ago, Saint Theophilus sealed four spirits inside this book -- the Dark Riders, the Horsemen of Doom, the Scourges of Mankind.

TWO-SHOT - VENKMAN AND SPENGLER

VENKMAN
The Fab Four.

Spengler turns and look at Venkman.

TWO-SHOT - ZEDDMORE AND STANTZ

listening with rapt attention.

YANOS (OS)
For seven centuries we guarded it well -- then it was lost.

CLOSE - YANOS

YANOS (CONT)
I came as soon as we learned that the book had been found -- but I am too late.

WIDE - GROUP

YANOS (CONT)
Someone has broken the seal and released the Dark Riders.

The Ghostbusters all turn and look at Janine.

JANINE
Oops.

ANGLE - YANOS AND JANINE

YANOS
Tell me, my child, what was written in the book?

JANINE
It's Greek to me.

CLOSE - VENKMAN

VENKMAN
I wish I'd said that.

ANGLE - YANOS

He opens the book and reads, dragging his fingers down the page.

YANOS
According to the book, there is one hope for the world.

ANGLE - ON GHOSTBUSTERS

YANOS (CONT OS)
The Horsemen can be imprisoned again by the seal of Saint Theophilus.

ANGLE - STANTZ

STANTZ
You don't just happen to have it on you, do you?

ANGLE - YANOS

YANOS
No. The seal is kept safe at the monastery -- in Greece.

TWO-SHOT - VENKMAN AND SPENGLER

VENKMAN
Doesn't that make it slippery?

SPENGLER
He means the country.

TWO-SHOT - ZEDDMORE AND STANTZ

ZEDDMORE
I'll pack a suitcase.

CUT TO:

EXT. NEW YORK AIRPORT (UNNATURAL DARKNESS) - ANGLE ON AIRLINER - PUSHING IN

on a small, rather dirty-looking jet with the name "BALKAN AIR" written on the side. We hear the JET ENGINES WARMING UP.

VENKMAN (VO)
Boy, this is great!

INT. AIRLINER - CLOSE - ZEDDMORE

Zeddmore sits in the aisle seat, clutching the arms of the seat, clearly terrified. Venkman is leaning INTO FRAME from the window seat, making a butterfly with his hands and flapping them in front of Zeddmore's face.

VENKMAN (CONT)
I love to fly!

Venkman leans back OUT OF FRAME.

ZEDDMORE
(MISERABLE WHIMPER)

ANGLE - ZEDDMORE AND VENKMAN

as Venkman looks excitedly out the window.

VENKMAN
Those people down there look like ants!

PAN BACK to show the next two seats, occupied by Stantz and Father Yanos.

STANTZ
Come on, Peter -- we haven't even taken off yet.

PAN BACK to the next two seats, with Spengler sitting by the aisle, and a TOURIST -- a chubby man in a florid shirt, with cameras around his neck -- waving excitedly out the window.

TOURIST
Good-bye Aunt Sophie! Good-bye Aunt Edna!

ANGLE - STANTZ AND YANOS

as a STEWARDESS steps INTO FRAME, carrying an armload of magazines. She stops beside Stantz.

STEWARDESS
Would you like a magazine?

STANTZ
Do you have a copy of "Malevolent Spirits Monthly?"

ANGLE - VENKMAN AND ZEDDMORE

As the engines REV FOR TAKE-OFF, Zeddmore nervously pulls an air-sickness bag out of the pocket in the back of the next seat.

ZEDDMORE
What's this bag for?

VENKMAN
That's for your lunch.

The plane starts taxiing down the runway -- and the passenger cabin begins moving THROUGH THE FRAME, so that we no longer see Zeddmore and Venkman.

ZEDDMORE (OS)
But we already had lunch...

EXT. AIRLINER - PANNING

with it as it hurtles down the runway and takes to the air.

ZEDDMORE (CONT VO)
(LOUD GROANS)

As the airliner grows smaller in the sky, the four Horsemen ride INTO FRAME down the runway and fly up into the sky, following the airliner. LIGHTNING AND THUNDER.

HORSEMEN
(GHOULISH SHRIEKS)

VENKMAN (VO)
These skies don't look very friendly.

WIPE TO:

EXT. ATHENS (UNNATURAL DARKNESS) - THE ACROPOLIS

The familiar shape of the Parthenon -- then TILTING UP to show the Balkan Air airliner, wheels down, flying over the city as it comes in for a landing. PAN WITH the plane as it descends.

STEWARDESS (VO)
We are now landing at Athens International Airport.

The four Horsemen fly INTO FRAME, following the airliner.

HORSEMEN
(GHOULISH SHRIEKS)

STEWARDESS (VO)
Welcome to Greece.

CUT TO:

EXT. AIRPORT RUNWAY (UNNATURAL DARKNESS) - ANGLE ON AIRLINER

as the Ghostbusters and Father Yanos walk down a boarding ramp to the runway.

ANGLE - YANOS

As Father Yanos reaches the bottom of the ramp he gets down on his hands and knees on the runway and kisses the ground.

YANOS
I kiss the soil of my homeland.

ANGLE - VENKMAN

VENKMAN
Whoa -- not exactly sanitary.

WIDEN THE ANGLE to include Zeddmore -- like Father Yanos, on his hands and knees kissing the ground.

VENKMAN (CONT)
What are you doing, Winston? You're not Greek.

ZEDDMORE
No, but I'm on the ground.

He kisses the ground with LOUD SMACKS.

WIDE - GHOSTBUSTERS - AIRLINER IN BACKGROUND

VENKMAN
I told you we'd get here in one piece.

Suddenly the wings fall off the airliner and CRASH onto the runway. The Ghostbusters turn and look.

ANGLE - SPENGLER AND STANTZ

SPENGLER
Metal fatigue?

Stantz looks at him doubtfully.

ANGLE - VENKMAN

on his knees on the runway, kissing it with great ardor.

VENKMAN
Oh, I love you. I love you. I love you. I love you.

EXT. ATHENS AIRPORT (UNNATURAL DARKNESS) - TERMINAL ENTRANCE - PANNING

with the Ghostbusters and Yanos as they come out of the terminal. Venkman is picking at his teeth with his fingers.

VENKMAN (CONT)
I think I've got gravel in my teeth.

They approach a line of taxis parked in front of the terminal.

SPENGLER
Oh good, a taxi.

ANGLE - SPENGLER, VENKMAN, AND YANOS

as Spengler opens the door to the taxi and stands aside so that Father Yanos can get in first.

SPENGLER (CONT)
After you, Father.

VENKMAN
Age before beauty.

Yanos starts to get into the taxi.

ANGLE ON TERMINAL DOORS

as the florid-shirted Tourist from the plane bursts through the doors and races for the line of taxis.

TOURIST
Oh, taxi! Taxi!

ANGLE - GHOSTBUSTERS, YANOS, TAXI

The Tourist rushes INTO THE FRAME, pushes past Father Yanos and the Ghostbusters, and jumps into the taxi.

TOURIST
Step on it, buddy, I'm --

Suddenly the Horsemen swoop THROUGH THE FRAME -- taking the taxi, with the Tourist inside, with them.

HORSEMEN
(DEMONIC SHRIEKS)

TOURIST
-- laaaaaaaaaaaate!

TWO-SHOT - VENKMAN AND YANOS

as Venkman turns toward Father Yanos.

VENKMAN
We'll grab the next one.

WIDE - STANTZ AND OTHER TAXIS

Stantz raises his hand to summon another taxi.

STANTZ
Taxi!

Immediately the entire line of taxis SCREECH away from the curb and ROAR OUT OF FRAME. Stantz lowers his hand.

STANTZ (CONT)
This is just like New York.

CUT TO:

EXT. TRAIN STATION (UNNATURAL DARKNESS) - WIDE

The imposing facade of the ATHENS TRAIN STATION -- with a large sign in Greek letters -- as a taxi pulls up in front of the building, with the Ghostbusters and Father Yanos inside.

VENKMAN (VO)
Oh, boy -- we get to ride the train!

INT. TRAIN STATION - WIDE

on the Ghostbusters, standing behind Yanos, in line at a ticket window. CROWD NOISES ECHO in the lofty old station.

VENKMAN (CONT)
Can I sit by the window?

EXT. TRAIN STATION (UNNATURAL DARKNESS) - ANGLE ON ENTRANCE

as the four Horsemen swoop down INTO FRAME and fly through the entrance, with PEDESTRIANS scurrying out of the way.

PEDESTRIANS
(FRIGHTENED SCREAMS)

INT. TRAIN STATION - HIGH ANGLE - GHOSTBUSTERS, YANOS

walking TOWARD THE CAMERA across a half-dozen parallel railroad tracks, with their suitcases in their hands. We can see the four Horsemen in the background, bearing down on them at a terrific pace, about to run them down from behind.

STANTZ
Looks like we gave the Horsemen the slip.

Just as the Horsemen are about to get them, an express train hurtles INTO FRAME on the track right behind the Ghostbusters, SPLATS into the Horsemen, and carries them with it OUT OF FRAME.

CUT TO:

EXT. MOUNTAIN RAILROAD (UNNATURAL DARKNESS) - ON TRAIN - LONG

The train winds through the wild, rugged mountains of Greece.

VENKMAN (VO)
This is what I call scenery!

SPENGLER (VO)
What else would you call it?

PAN away from the train and up the track --

ZEDDMORE (VO)
At least we're on the ground.

-- to a towering wooden trestle, high above a deep gorge.

LOW ANGLE - TRESTLE

as the train starts onto the trestle, high above. TILT DOWN to the bottom of the gorge -- where the four Horsemen are CHOPPING through the trestle posts with their ectoplasmic swords.

ON TRESTLE - WIDE

as the train crosses the trestle. As soon as it's safely on the other side, the entire trestle collapses with a ROAR OF CRACKING, SPLINTERING WOOD.

DOWN THE TRACK - EMPTY GORGE IN FOREGROUND

as the train moves AWAY FROM THE CAMERA and down the track.

STANTZ (VO)
Did you hear something?

VENKMAN (VO)
Go back to sleep, Ray.

The four Horsemen rise up from the gorge and INTO FRAME, and take off galloping down the track -- a few feet above the ground -- chasing the train. We hear the TRAIN WHISTLE.

CUT TO:

EXT. GREEK VILLAGE (UNNATURAL DARKNESS) - LONG - DOWN THE TRACK

as the train pulls into the village, slowing for the station, its WHISTLE BLOWING.

YANOS (VO)
This is it, my sons. The end of the line.

The four Horsemen "gallop" INTO FRAME, charging down the track after the train.

STANTZ (VO)
Bad choice of words, padre.

INT. TRAIN - WIDE ON GHOSTBUSTERS, YANOS

sitting in the passenger car. We see the station moving slowly past the large windows: the train is slowing to a stop, as the station sign moves into view, with the name of the village in Greek letters: "Megalagoumenitsadepsouderokastrozathyphoropolis." Venkman is looking out the window at the sign, as it stretches on and on, as if it will never end.

YANOS
The monastery is just outside the village.

VENKMAN
(excitedly)
Hey -- you think we've got time to mail some postcards?

CUT TO:

EXT. MOUNTAIN TRAIL (UNNATURAL DARKNESS) - ANGLE ON YANOS, GHOSTBUSTERS

riding tiny DONKEYS -- the Ghostbusters' dangling feet practically touch the ground -- single-file on a narrow trail along the side of a mountain, with Yanos in the lead.

(From this point on, the Ghostbusters will always be wearing their proton packs.)

YANOS
Only a few more kilometers.

Yanos rides PAST THE CAMERA and OUT OF FRAME. Zeddmore, next in line, peers nervously down the side of the mountain.

HIGH ANGLE - DOWN THE MOUNTAIN - ZEDDMORE'S POV

We see the donkey's feet on the foot-wide trail, and a canyon a thousand feet deep just beyond. The donkey's hoof dislodges a small stone, which falls into the canyon below.

ZEDDMORE (OS)
The airplane didn't go this high.

ANGLE - GHOSTBUSTERS

as Zeddmore rides OUT OF FRAME. Stantz is next in line: he shifts uncomfortably on the donkey.

STANTZ
Yeah, and the seats were more comfortable.

Stantz rides OUT OF FRAME. Spengler is next, absorbed in a PKE meter.

SPENGLER
I'm getting a reading on the PKE meter.

He rides OUT OF FRAME. Venkman is next: he cups his hands around his mouth and shouts:

VENKMAN
ECHO!

He rides OUT OF FRAME, and we hear:

VENKMAN'S ECHO
(diminishing)
ECHO!... Echo!... Echo...

WIDE - FATHER YANOS AND GHOSTBUSTERS

strung out along the trail, as Yanos raises his hand:

YANOS
Stop!

Immediately, the Ghostbusters' donkeys BRAY and all sit down, dumping the Ghostbusters off onto the trail.

GHOSTBUSTERS
(CRIES OF SURPRISE)

ANGLE - TRAIL AHEAD - YANOS' POV

Up ahead we see a break in the trail ten yards wide, with remnants of the small stone bridge that formerly spanned it still visible at each end of the gap.

YANOS (OS)
The bridge has collapsed.

ANGLE - VENKMAN

lying flat on his back behind his donkey, looking up at the sky.

VENKMAN
I guess this means we'll have to go back -- like, to New York.

ANGLE - YANOS AND GHOSTBUSTERS

YANOS
There is no other way to the monastery.

TILT UP to the top of the cliff above them -- where War, Famine, and Pestilence are looking down on them from a promontory.

ANGLE - WAR, FAMINE, AND PESTILENCE

A bolt of LIGHTNING stabs the dark sky beyond the three ghostly horsemen -- then PAN BACK to show Death further along the edge of the cliff, facing away from the cliff, with his horse backed up to a huge boulder right at the edge.

DEATH
(GHOSTLY WAIL)

As if in response to a command, Death's horse suddenly kicks the boulder, knocking it over the edge of the cliff.

LOW ANGLE - CLIFF

as the boulder CRASHES down the slope, knocking loose other boulders and smaller rocks, instantly creating a huge AVALANCHE.

ANGLE - YANOS AND GHOSTBUSTERS

as small rocks begin to fall around them, and they draw back against the cliff.

GHOSTBUSTERS
(FRIGHTENED CRIES)

PAN ACROSS to the gap in the trail, as the avalanche CRASHES INTO

FRAME from above -- and fills the gap. The loose stones wedge tightly into the gap, creating a natural bridge.

ANGLE - YANOS

He raises his hands, reacting to a miracle.

YANOS
Providence!

PAN WITH HIM as he spurs his donkey and rides across the bridge.

ANGLE - VENKMAN

lying on the ground, leaning casually on one elbow, and looking rather confused.

VENKMAN
That's in Rhode Island...

CUT TO:

EXT. CLIFF BELOW MONASTERY (UNNATURAL DARKNESS) - ANGLE ON YANOS AND GHOSTBUSTERS

dismounted, as they walk away from the donkeys. Venkman is at the back of the group: he has a parting word for the donkeys.

VENKMAN (CONT)
Take five.

PAN WITH them as they walk to a large wicker basket beside the cliff, with a large rope stretching up to the monastery OS.

YANOS
Ever since bandits sacked the monastery in 1684 --

TIGHT ANGLE - YANOS

as he looks aside TOWARD THE CAMERA.

YANOS (CONT)
-- May 10th --

ON GROUP - FROM BEHIND

standing in front of the wicker basket.

YANOS (CONT)
-- this has been the only way to reach the monastery.

As the Ghostbusters look up, TILT UP along the rope to show the monastery at the edge of the cliff, hundreds of feet above them.

STANTZ (OS)
I guess you aren't bothered by salesmen.

ANGLE - CLIFFSIDE - ON THE ROPE

as we hear an intermittent SQUEAKING SOUND -- the winch raising the rope -- and the wicker basket is raised INTO FRAME, with the Ghostbusters inside. The basket rises with a small, sudden jerk every time we hear the SQUEAK. Spengler studies a PKE meter.

VENKMAN
Can we ride the monorail next?

SPENGLER
I'm getting a PKE reading again.

The basket is pulled up OUT OF FRAME.

GHOSTBUSTERS (OS)
Oh, no!

ANGLE - HORSEMEN - PANNING

with them as they fly past the rope to the basket -- with Death in the lead, swinging his sickle and cutting the rope.

ANGLE - WICKER BASKET - GHOSTBUSTERS INSIDE

as the basket plummets OUT OF FRAME.

GHOSTBUSTERS
(SCREAMS OF TERROR)

HIGH ANGLE - WICKER BASKET - GHOSTBUSTERS INSIDE

as the basket CRASHES into the ground at the bottom of the cliff -- jostling the Ghostbusters, but leaving them unhurt.

GHOSTBUSTERS (CONT)
(GRUNTS -- AS THEY HIT THE GROUND)

ANGLE - WICKER BASKET - GHOSTBUSTERS INSIDE

as they look around, surprised at being unhurt.

SPENGLER
Something must have broken our fall.

YANOS (OS)
(A SHORT GROAN)

WIDER ANGLE - GHOSTBUSTERS

as they scramble out of the wicker basket and tip it up to reveal Yanos lying on his stomach underneath it.

ZEDDMORE
Are you all right, Father?

HIGH ANGLE - YANOS - GHOSTBUSTERS' POV

Father Yanos lies spread-eagled on his face, motionless.

YANOS
Yes, my son.

CLOSE - VENKMAN

VENKMAN
I love these father-son things.

ANGLE - ON GROUP

YANOS
Just -- get the seal.

The Ghostbusters look at each other questioningly.

GHOSTBUSTERS - MEDIUM CLOSE

ZEDDMORE
Yeah -- but how do we get up there?

He looks at Spengler, who looks at Stantz, who looks at Venkman, who looks up.

VENKMAN
Climb?

Venkman turns to the others.

VENKMAN (CONT)
That was just a question.

CUT TO:

EXT. CLIFF (UNNATURAL DARKNESS) - ANGLE ON GHOSTBUSTERS

clinging to the sheer rock wall, climbing the cliff, with Stantz in the lead, then Spengler, Zeddmore, and Venkman.

STANTZ
So far, so good.

Suddenly a huge boulder falls THROUGH THE FRAME, missing them by inches.

FURTHER UP THE CLIFF - ANOTHER ANGLE ON GHOSTBUSTERS

still climbing.

VENKMAN
Anybody got a watch on?

Suddenly they're pelted in very quick succession with wind-driven RAIN, SNOW AND SLEET, and FROGS.

STANTZ
Boy -- and people think the weather's bad in New York!

Next a BOLT OF LIGHTNING shoots INTO FRAME and hits right in front of Venkman -- who falls OUT OF FRAME.

ZEDDMORE
Man, that was close!

VENKMAN (OS)
(LONG SCREAM AS HE FALLS)

ANGLE - VENKMAN - PANNING DOWN

with him as he falls, then lands on his feet on a narrow ledge on the cliffside -- but CONTINUE PANNING DOWN even after lands (as if the sudden stop took even the camera by surprise), then reverse and PAN BACK UP to him. Standing on the ledge, Venkman looks down, then glances up. Then he FACES THE CAMERA.

VENKMAN (CONT)
So -- half way. I'll settle for that.

LOW ANGLE - LONG - ON THE OTHER GHOSTBUSTERS

as they reach the top of the cliff and the monastery. LIGHTNING in the background, behind the looming monastery.

ON STANTZ, SPENGLER, ZEDDMORE

as they pull themselves up over the edge of the cliff.

STANTZ
Whew! That was even harder than I thought.

ANGLE - STANTZ, SPENGLER, ZEDDMORE - FROM BEHIND

SPENGLER
Going down should be a lot quicker.

PAN SLIGHTLY to show the four Horsemen, far away across a flat stretch of open ground -- charging straight at them.

WIDE - THREE GHOSTBUSTERS, TWO MONKS

The Monks are hurrying toward the Ghostbusters: Stantz turns toward them.

STANTZ
Quick! The seal of Saint Theophilus!

One of the Monks turns and runs OUT OF FRAME.

SPENGLER
And some wax!

The other Monk turns and runs OUT OF FRAME.

ON HORSEMEN - LONG - GHOSTBUSTERS' POV

The Horsemen are still a long way off, but getting closer fast, charging straight AT THE CAMERA.

ON ZEDDMORE, SPENGLER, STANTZ

standing right at the edge of the cliff.

ZEDDMORE
Could we stand somewhere else?

SPENGLER
Wait -- we may never have another opportunity like this!

ZEDDMORE
That's what I'm afraid of.

ON HORSEMEN - GHOSTBUSTERS' POV

getting steadily closer.

ANGLE - SPENGLER

SPENGLER
If we set a ghost trap right in front of us, the Horsemen will have to pass over it.

ON HORSEMEN - GHOSTBUSTERS' POV

Even closer. They raise their swords, ready to strike.

ANGLE - THREE GHOSTBUSTERS

as Spengler sets a ghost trap down a few yards in front of them, then hurries back to join Stantz and Zeddmore at the edge of the cliff. Stantz prepares to step on the remote pedal.

STANTZ
If this doesn't work, I hope you hit the ground first.

ANGLE - HORSEMEN - PANNING

with them as they charge the last few yards to the Ghostbusters, and Stantz stomps on the remote pedal -- and the Horsemen are SUCKED down into the trap.

ANGLE - MONK - PANNING

with him as he hurries away from the monastery, carrying a blue cushion with a large gold seal ring on it.

MONK
I have the seal!

But he trips --

ANGLE - MONK - FROM BEHIND

-- and falls on his face. The ring bounces off the cushion and over the edge of the cliff.

ANGLE - ZEDDMORE, SPENGLER, STANTZ

as they turn and look over the cliff.

ZEDDMORE, SPENGLER, STANTZ
Peter!

MEDIUM CLOSE - VENKMAN

calmly looking at his fingernails. He glances up -- as the ring falls INTO FRAME and hits him on the head.

ANGLE - THREE GHOSTBUSTERS, GHOST TRAP

Zeddmore looks back at the ghost trap, as it begins to GLOW.

STANTZ
Peter!

ANGLE - VENKMAN

holding the seal ring in his hand, looking at it.

STANTZ (CONT OS)
(in the distance)
Can you throw the ring up to us?!

Venkman brings his arm back, winding up like a baseball pitcher -- and freezes in that position. Silence for a BEAT, then:

VENKMAN
No!

ANGLE - THREE GHOSTBUSTERS, GHOST TRAP

The GLOWING traps begins to SHAKE AND RATTLE.

ZEDDMORE
Why don't we throw the trap down to him?

TWO-SHOT - SPENGLER AND STANTZ

SPENGLER
That's so simple it's brilliant.

STANTZ
(quietly correcting him)
No -- it's so brilliant it's simple.

Spengler looks at him, rather put off.

ANGLE - ZEDDMORE AND 2ND MONK

standing at the edge of the cliff. The 2nd Monk is carrying a silver plate with a wad of soft red sealing wax on it. Zeddmore has the GLOWING ghost trap in his hand: he picks up the gooey wax in the other hand.

ZEDDMORE
Heads up, Peter!

ANGLE - VENKMAN

looking up, and holding his hands up to catch the wax and the trap (he's wearing the seal ring now). Suddenly the wax falls INTO FRAME -- and SPLATS into Venkman's face.

ANGLE ON LEDGE

as the GLOWING ghost trap falls INTO FRAME and onto the ledge.

LOW ANGLE - ZEDDMORE, SPENGLER, STANTZ

looking over the edge of the cliff.

ZEDDMORE
It's right behind you, Peter!

ANGLE - VENKMAN

walking along the ledge, his arms stuck out in front of him as if to feel his way -- the wax is still stuck to him, covering his whole face.

VENKMAN
Mmmmmmmppphhh.

TIGHT ANGLE - VENKMAN'S FEET

as he stubs his toe on a rock and falls forward --

ANGLE - VENKMAN

-- and lands on his face, smashing it against the ghost trap.

TIGHT ANGLE - VENKMAN AND GHOST TRAP

Venkman raises his face from the GLOWING trap -- and the glob of red wax stays stuck to the trap, over the doors. Venkman licks his lips and makes a disgusted face.

VENKMAN (CONT)
Ugggggghh!

LOW ANGLE - ZEDDMORE, SPENGLER, STANTZ

looking over the edge of the cliff.

SPENGLER
The seal, Peter! The seal!

Stantz claps his arms together stiffly, imitating a seal.

STANTZ
(SEAL BARKS)

TIGHT ANGLE - VENKMAN AND GHOST TRAP

Venkman has his hand ready with the seal ring.

VENKMAN
Sorry, guys --

He presses the seal ring into the wax, and immediately the ghost trap STOPS GLOWING.

VENKMAN (CONT)
-- back to the stables.

WIDE - MONASTERY

With a huge CLAP OF THUNDER the swirling dark clouds DISAPPEAR, leaving a bright blue sky.

HIGH ANGLE - FATHER YANOS

as he falls to his knees -- and grass and brightly colored flowers spring up around him.

YANOS
A miracle!

ANGLE - VENKMAN

spreading his arms wide as he looks up at the others OS.

VENKMAN
What can I say?

ANGLE - ZEDDMORE, SPENGLER, STANTZ, TWO MONKS

White DOVES flutter around them, flying beyond the edge of the cliff, COOING gently.

MONK
(incredulously)
You -- you have saved the world!

MEDIUM CLOSE - VENKMAN

looking up -- but suddenly he blinks and looks down, and wipes something out of his eye with his finger. He looks AT THE CAMERA --

VENKMAN
Why does he sound so surprised?

-- and we:

FADE OUT.

THE END